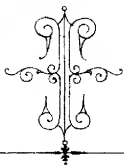


Idyllen.
 Sechs
 kleine Stücke
 für
 Pianoforte
 von
E. A. MAC-DOWELL.
 Opus 28.

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I.

Ich ging im Walde
So für mich hin,
Und nichts zu suchen,
Das war mein Sinn.

Im Schatten sah ich
Ein Blümchen stehn,
Wie Sterne leuchtend,
Wie Aeuglein schön.

Ich wollt' es brechen,
Da sagt' es fein:
Soll ich zum Welken
Gebrochen sein?

Ich grub's mit allen
Den Würzlein aus
Zum Garten trug ich's
Am hübschen Haus.

Und pflanzte es wieder
Am stillen Ort;
Nun zweigt es immer
Und blüht so fort.

*Once through the forest
Alone I went;
To seek for nothing
My thoughts were bent.*

*I saw i' the shadow
A flower stand there;
As stars it glisten'd,
As eyes 'twas fair.*

*I sought to pluck it,
It gently said:
"Shall I be gather'd
Only to fade?"*

*With all its roots
I dug it with care,
And took it home
To my garden fair.*

*In silent corner
Soon it was set;
There grows it ever,
There blooms it yet.*

(Goethe.)

Allegretto.

E. A. Mac-Dowell, Op. 28.

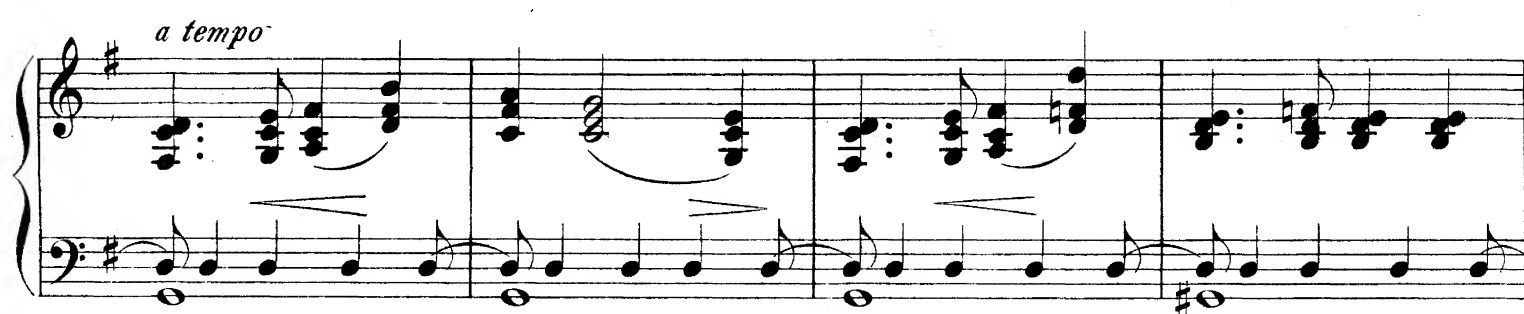
First system of musical notation. Treble and bass staves. Treble staff has a key signature of one sharp (F#) and a common time signature. The music begins with a piano (*pp*) and *rit.* (ritardando) marking. It then transitions to *a tempo* and *dolce* (dolce). The bass staff has a key signature of one sharp (F#) and a common time signature. The music begins with a piano (*pp*) and *rit.* (ritardando) marking. It then transitions to *a tempo* and *dolce* (dolce).

Second system of musical notation. Treble and bass staves. Treble staff has a key signature of one sharp (F#) and a common time signature. The music begins with a piano (*pp*) marking. It then transitions to *a tempo* and *dolce* (dolce). The bass staff has a key signature of one sharp (F#) and a common time signature. The music begins with a piano (*pp*) marking. It then transitions to *a tempo* and *dolce* (dolce).

Third system of musical notation. Treble and bass staves. Treble staff has a key signature of one sharp (F#) and a common time signature. The music begins with a piano (*pp*) marking. It then transitions to *a tempo* and *dolce* (dolce). The bass staff has a key signature of one sharp (F#) and a common time signature. The music begins with a piano (*pp*) marking. It then transitions to *a tempo* and *dolce* (dolce).

Fourth system of musical notation. Treble and bass staves. Treble staff has a key signature of one sharp (F#) and a common time signature. The music begins with a piano (*pp*) marking. It then transitions to *dolce* (dolce) and *dim.* (diminuendo). The bass staff has a key signature of one sharp (F#) and a common time signature. The music begins with a piano (*pp*) marking. It then transitions to *dolce* (dolce) and *dim.* (diminuendo).

Fifth system of musical notation. Treble and bass staves. Treble staff has a key signature of one sharp (F#) and a common time signature. The music begins with a piano (*pp*) marking. It then transitions to *dim.* (diminuendo) and *e poco rall.* (e poco rallentando). The bass staff has a key signature of one sharp (F#) and a common time signature. The music begins with a piano (*pp*) marking. It then transitions to *dim.* (diminuendo) and *e poco rall.* (e poco rallentando). The system ends with a *ppp* (pianissimo) marking and a first ending bracket labeled *1. H.*



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M. 1.75

Andante con moto.
p *cresc.* *dim.* *p*

La Grâce. Pièce de genre von Carl Bohm Op. 302 № 5.

M. 1.50

Moderato.
p

Blumengruss. Melodie von Carl Bohm Op. 284.

M. 1.-

Moderato.
p dolce *cresc.* *f*

Sehnsucht von Aloys Hennes Op. 215.

M. 1.25

Moderato.
p *crescendo*

Gruss an Steiermark von Johann Kafka Op. 105.

M. 1.50

legato *p con dolce* *mf* *ritard.* *a tempo*

Abendgebet von D. Krug Op. 131.

M. 1.-

Quasi Adagio.
con festivo *pp molto legato* *cresc.* *dim.* *dim.*

Zephyr und die Blumen von Carl Bohm Op. 347 № 6.

M. 2.-

Ziemlich ruhig.
sonore *mf* *cresc.*

Mein Liebling. Gavotte von A. Hilger Op. 11.

M. 1.-

ffz p *ffz p* *p* *mf* *f* *ff*

Abendfeier. Notturmo von Gustav Merkel Op. 84.

M. 1.-

Andante.
cantabile *p* *cresc.* *f*

Allerseelen von Fritz Spindler Op. 397.

M. 1.50

Sehr langsam mit tiefer Empfindung.
mf *pp*

Idyllen.

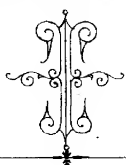
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II.

Unter des Grünen
Blühender Kraft,
Naschen die Bienen
Summend am Saft.

Leise Bewegung
Bebt in der Luft,
Reizende Regung,
Schläfernder Duft.

*Under the verdure's
Vigorous bloom,
Bees, softly humming
Juices consume!*

*Gentle disturbance
Quivers in air,
Sleep causing fragrance
Motion so fair.*

(Goethe.)

Andante, con indolenza.

E. A. Mac-Dowell, Op. 28.

The musical score is for a piano piece in 6/8 time, key of B-flat major. It consists of three systems of music. The first system starts with a piano (p) dynamic and a fermata over the first measure. The second system features a crescendo leading to a forte (f) dynamic. The third system includes a 'poco rall.' (poco rallentando) marking. The score is written for piano with treble and bass staves.

ten. 5

dolce

f

p

5 3 2 1

pp

4 9

pp

ppp

pp

rit.

ppp

L. H.

5 3 2 1

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La Grâce. Pièce de genre von Carl Bohm Op. 302 № 5.

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III.

Füllest wieder Busch und Thal
Still mit Nebelglanz,
Lösest endlich auch einmal
Meine Seele ganz.

Selig wer sich vor der Welt
Ohne Hass verschliesst,
Einen Freund am Busen hält
Und mit dem geniesst,

Was von Menschen nicht gewusst,
Oder nicht bedacht,
Durch das Labyrinth der Brust
Wandelt in der Nacht.

*Bush and vale thou fill'st again
With thy misty ray,
And my spirit's heavy chain
Castest far away.*

*He who from the world retires
Void of hate, is blest;
Who a friend's true love inspires,
Leaning on his breast!*

*That which heedless man ne'er knew,
Or ne'er thought aright,
Roams the bosom's labyrinth through,
Boldly into night.*

(Goethe. An den Mond.)

Andante, quasi a piacere.

E. A. Mac-Dowell, Op. 28.

The musical score is for a piano piece in 2/4 time, titled 'An den Mond' by E. A. Mac-Dowell, Op. 28. It is marked 'Andante, quasi a piacere'. The score is written for piano and consists of three systems of music. The first system begins with a mezzo-forte (mf) dynamic and a piano (p) dynamic. The second system includes a crescendo (cresc.) and a forte (f) dynamic. The third system includes a pianissimo (pp) and a dolce dynamic. The score features various musical notations including notes, rests, and fingerings.

poco rall.

First system of musical notation. Treble and bass staves. Dynamics: *pp*, *mf*, *pp*. A *ten.* (tension) marking is present above the treble staff. The system concludes with a double bar line and a repeat sign.

Second system of musical notation. Treble and bass staves. Dynamics: *pp placido*. The system concludes with a double bar line and a repeat sign.

Third system of musical notation. Treble and bass staves. The system concludes with a double bar line and a repeat sign.

Fourth system of musical notation. Treble and bass staves. Dynamics: *dolce*. The system concludes with a double bar line and a repeat sign.

Fifth system of musical notation. Treble and bass staves. Dynamics: *pp*. The system concludes with a double bar line and a repeat sign.

First system of musical notation. The treble clef staff contains a melodic line with a half note, a quarter note, and a half note. The bass clef staff contains a half note, a quarter note, and a half note. The tempo marking *rall.* is above the bass staff, and the dynamic marking *ppp* is below the bass staff. The system ends with a half note and a quarter note in the bass staff, with a *f* dynamic marking above the bass staff.

Second system of musical notation. The treble clef staff contains a melodic line with a half note, a quarter note, and a half note. The bass clef staff contains a half note, a quarter note, and a half note. The tempo marking *poco rall.* is above the bass staff, and the dynamic marking *pp* is below the bass staff. The system ends with a half note and a quarter note in the bass staff, with a *ten.* marking above the treble staff.

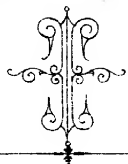
Third system of musical notation. The treble clef staff contains a melodic line with a half note, a quarter note, and a half note. The bass clef staff contains a half note, a quarter note, and a half note. The system ends with a half note and a quarter note in the bass staff, with a *ten.* marking above the treble staff.

Fourth system of musical notation. The treble clef staff contains a melodic line with a half note, a quarter note, and a half note. The bass clef staff contains a half note, a quarter note, and a half note. The system ends with a half note and a quarter note in the bass staff, with a *pp* dynamic marking above the bass staff.

Fifth system of musical notation. The treble clef staff contains a melodic line with a half note, a quarter note, and a half note. The bass clef staff contains a half note, a quarter note, and a half note. The tempo marking *poco rall.* is above the bass staff, and the dynamic marking *pp* is below the bass staff. The system ends with a half note and a quarter note in the bass staff, with a *ten.* marking above the treble staff.

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 für
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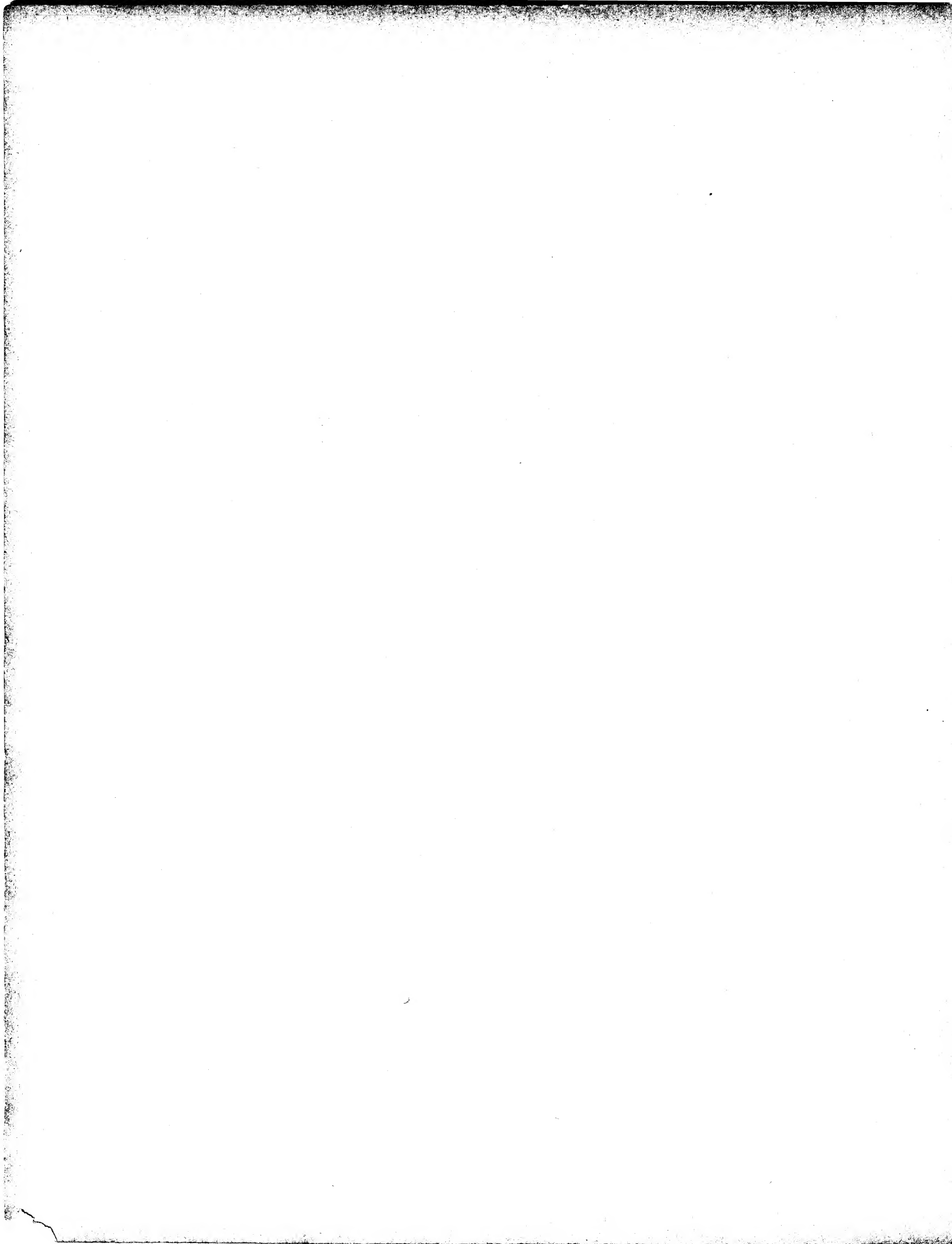
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IV.

Leichte Silberwolken schweben
Durch die erst erwärmten Lüfte,
Mild, von Schimmer sanft umgeben,
Blickt die Sonne durch die Däfte;
Leise wällt und drängt die Welle
Sich am reichen Ufer hin;
Und wie reingewaschen, helle,
Schwankend hin und her und hin,
Spiegelt sich das junge Grün.

*Light and silv'ry cloudlets hover
In the air, as yet scarce warm;
Mild, with glimmer soft tinged o'er
Peeps the sun through fragrant balm.
Gently rolls and heaves the ocean
As it waves the bank o'erflow,
And with ever restless motion
Moves the verdure to and fro,
Mirror'd brightly far below.*

(Goethe.)

E. A. Mac-Dowell, Op. 28.

Moderato placido.

The musical score is for a piano piece in 2/4 time, key of B-flat major. It is marked 'Moderato placido.' and consists of three systems of music. The first system begins with a piano (p) dynamic. The second system includes dynamics p, pp, and p. The third system includes a 'calmato' section and ends with a piano (p) dynamic. The score features various musical notations including chords, arpeggios, and fingerings.

This page of musical notation consists of six systems of staves, each containing a treble and bass staff. The music is written in a key with one flat (B-flat) and a 2/4 time signature. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. Performance instructions like *poco marc.*, *ten.*, *poco marc. ten.*, *rall. - ten.*, and *a tempo.* are interspersed throughout the piece. The dynamics range from *pp* (pianissimo) to *ppp* (pianissimissimo). The piece concludes with a *tr* (trill) marking and a *ppp* dynamic.

pp *poco marc.*

tr *pp*

p *ten.* *ten.*

ten. *pp* *ten.*

pp *poco marc. ten.* *rall. - ten.* *a tempo.*

ppp

The musical score consists of six systems of staves. The first system includes a trill (tr) and fingerings 2313 and 3212. Dynamics include *mf poco marc.*, *pp*, and *rall.*. The second system starts with *a tempo* and *ppp*, followed by fingerings 1, 4, 1, and 1. The third system includes dynamics *p* and *ppp*. The fourth system includes a fermata and a 2nd ending (2. Ed.). The fifth system includes a 2nd ending (2. Ed.), dynamics *ppp* and *pp*, and the instruction *poco a poco*. The sixth system includes the instructions *perdendosi* and *morendo*.

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Zingara von C. Chaminade Op.27 № 2.

Allegro.

M. 2.



Ricordanza von François Bendel Op.105 № 2.

Andantino. molto cant.

M. 1.25



Campanella von Fritz Spindler Op. 346.

Innig, nicht schnell.

M. 1.50



Vergiss mein nicht! von Giuseppe Arrigo.

Tempo di Mazurka.

M. 1.50



Dämmerstunden von Ludwig Schytte Op. 84 № 4.

Moderato.

cantabile e con espressione

M. 1.50



Krakowiak von Sigismund Noskowski Op.40 № 2.

Allegretto gajo.

M. 1.50



Oberek von Jos. Cas. Hofmann Op. 23. № 2.

Allegretto.

M. 1.50



Près du berceau von Maurice Moszkowski Op. 58 № 3.

Allegretto grazioso.

pochiss. rit.

M. 1.50



Legende von Ludwig Schytte Op.86 № 6.

Andante con moto.

M. 1.50



Abendnähe von Adolf Jensen Op.43 № 6.

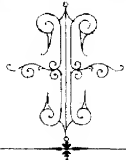
Mässig bewegt, ausdrucksvoll.

M. 1.25



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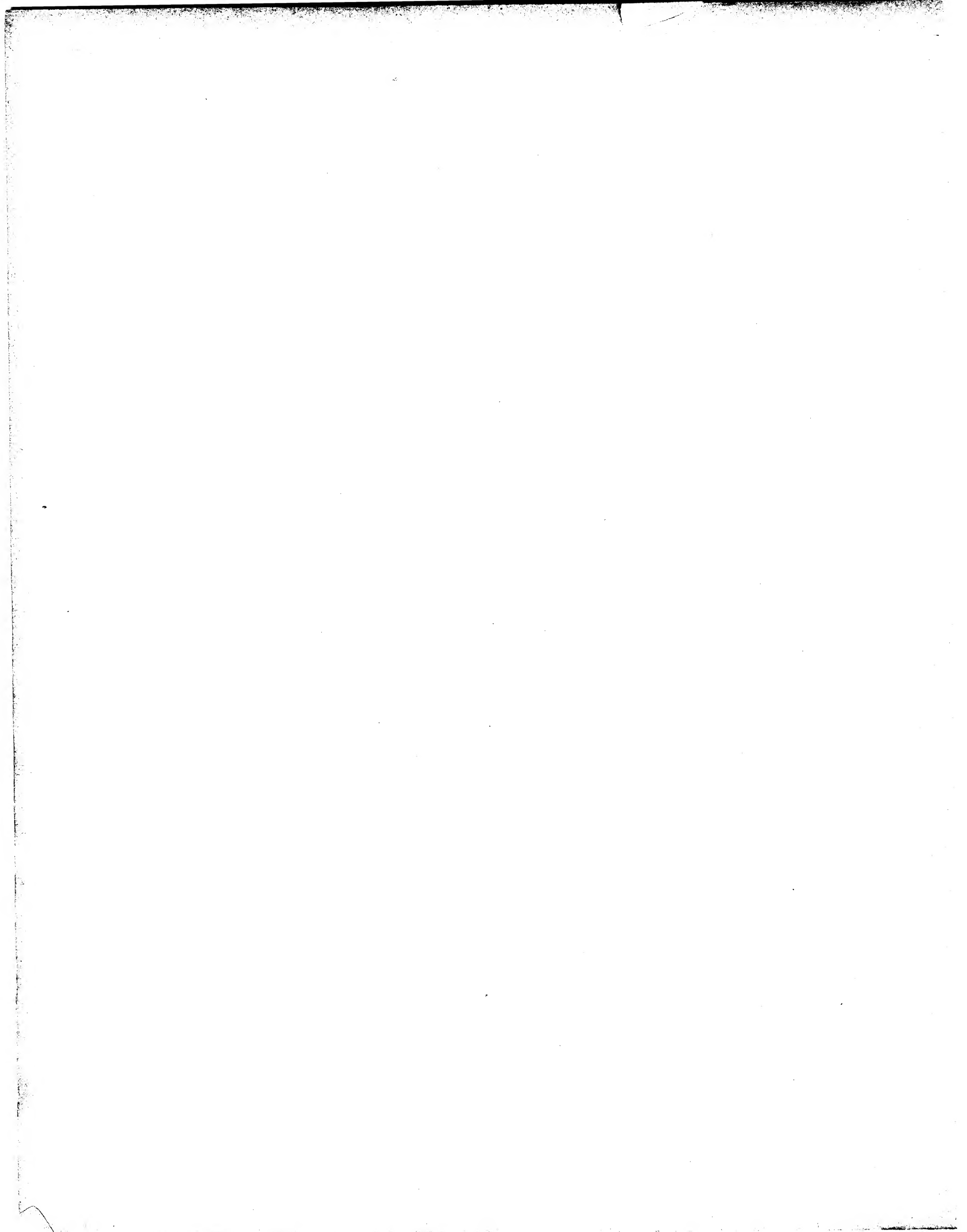


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V.

Bei dem Glanz der Abendröthe
Ging ich still den Wald entlang,
Damon sass und blies die Flöte,
Dass es von den Felsen klang,
So la la, re lalla.

Und er zog mich, an sich nieder,
Küsste mich so hold, so süß.
Und ich sagte: blase wieder!
Und der gute Junge blies,
So la la, re lalla.

Meine Ruh' ist nun verloren,
Meine Freude floh davon,
Und ich hör' vor meinen Ohren
Immer nur den alten Ton,
So la la, re lalla!

As at sunset I was straying
Silently the wood along,
Damon on his flute was playing,
And the rocks gave back the song,
So la la, re lalla.

Softly tow'rds him then he drew me;
Sweet each kiss he gave me then!
And I said, "Play once more to me!"
And he kindly play'd again.
So la la, re lalla.

All my peace for aye has fled,
All my happiness has flown;
Yet my ears are ever greeted
With that olden, blissful tone,
So la la, re lalla.

(Goethe.)

E. A. Mac-Dowell, Op. 28.

Allegretto con gajezza.

The musical score is written for piano and consists of three systems. The first system begins with a treble and bass clef, a key signature of one sharp (F#), and a 6/8 time signature. It includes markings for 'ten.' (tension), 'mf' (mezzo-forte), and 'rall.' (rallentando). The second system continues the piece with markings for 'dolce' (sweet), 'marc.' (marcato), and 'ten.'. The third system concludes the piece with markings for 'mf' and 'p semplice' (piano semplice). The score features various musical notations including chords, arpeggios, and fingerings.

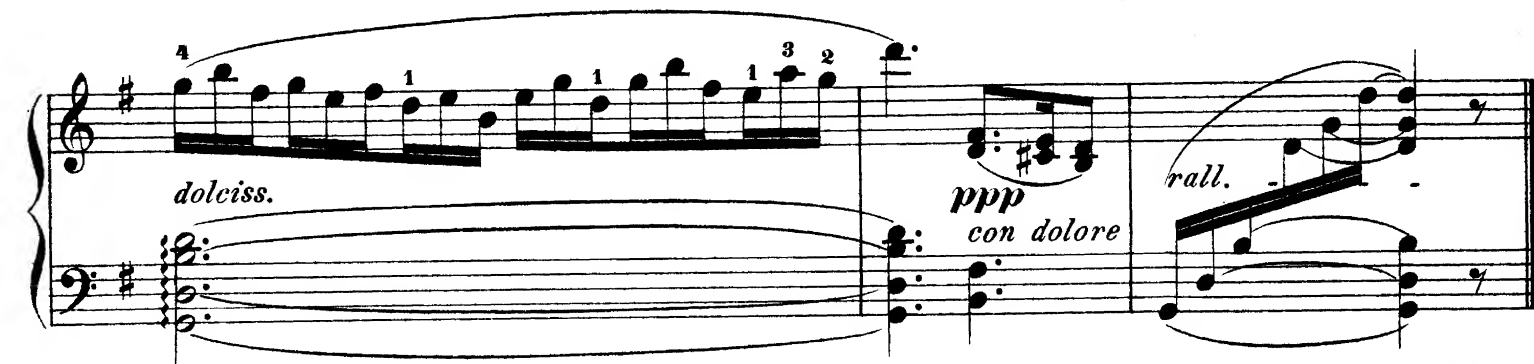
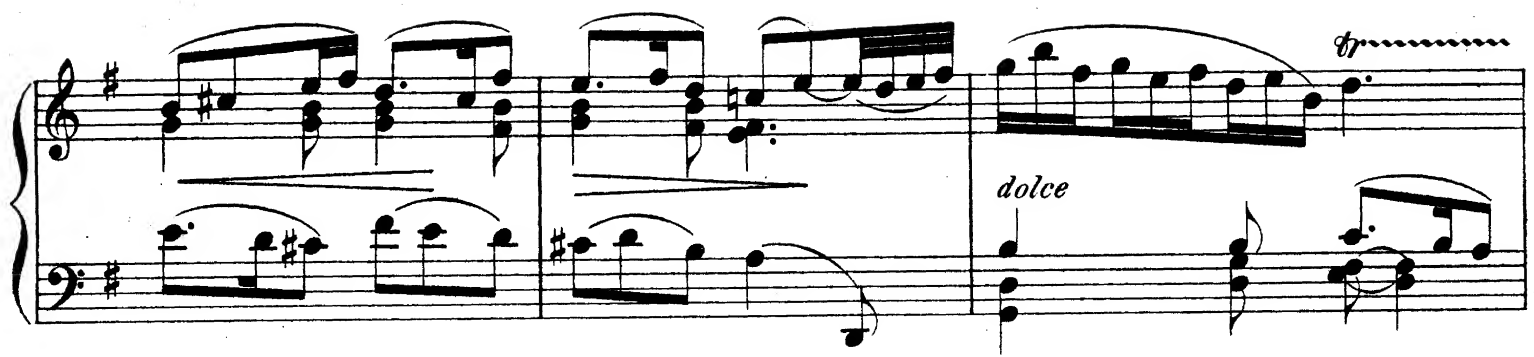
2 4 1 8 2 *tr*
mf *p*
poco marc. *dim.*

poco rall. *con amore* *p*

tr
p cresc.
poco marc. *marc il basso*

p *pp* *tristamente*
poco marc. *poco marc.*

a tempo
pp *rall. dolciss.* *ppp* *tr*



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Andante con moto.

M. 1.75



La Grâce. Pièce de genre von Carl Bohm Op. 302 N^o 5.

Moderato.

M. 1.50



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Moderato.

M. 1.-



Sehnsucht von Aloys Hennes Op. 215.

Moderato.

M. 1.25



Gruss an Steiermark von Johann Kafka Op. 105.

legato

M. 1.50



Abendgebet von D. Krug Op. 131.

Quasi Adagio.
con festività

M. 1.-



Zephyr und die Blumen von Carl Bohm Op. 347 N^o 6.

Ziemlich ruhig.
sonore

M. 2.-



Mein Liebling. Gavotte von A. Hilger Op. 11.

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Abendfeier. Notturmo von Gustav Merkel Op. 84.

Andante.

cantabile

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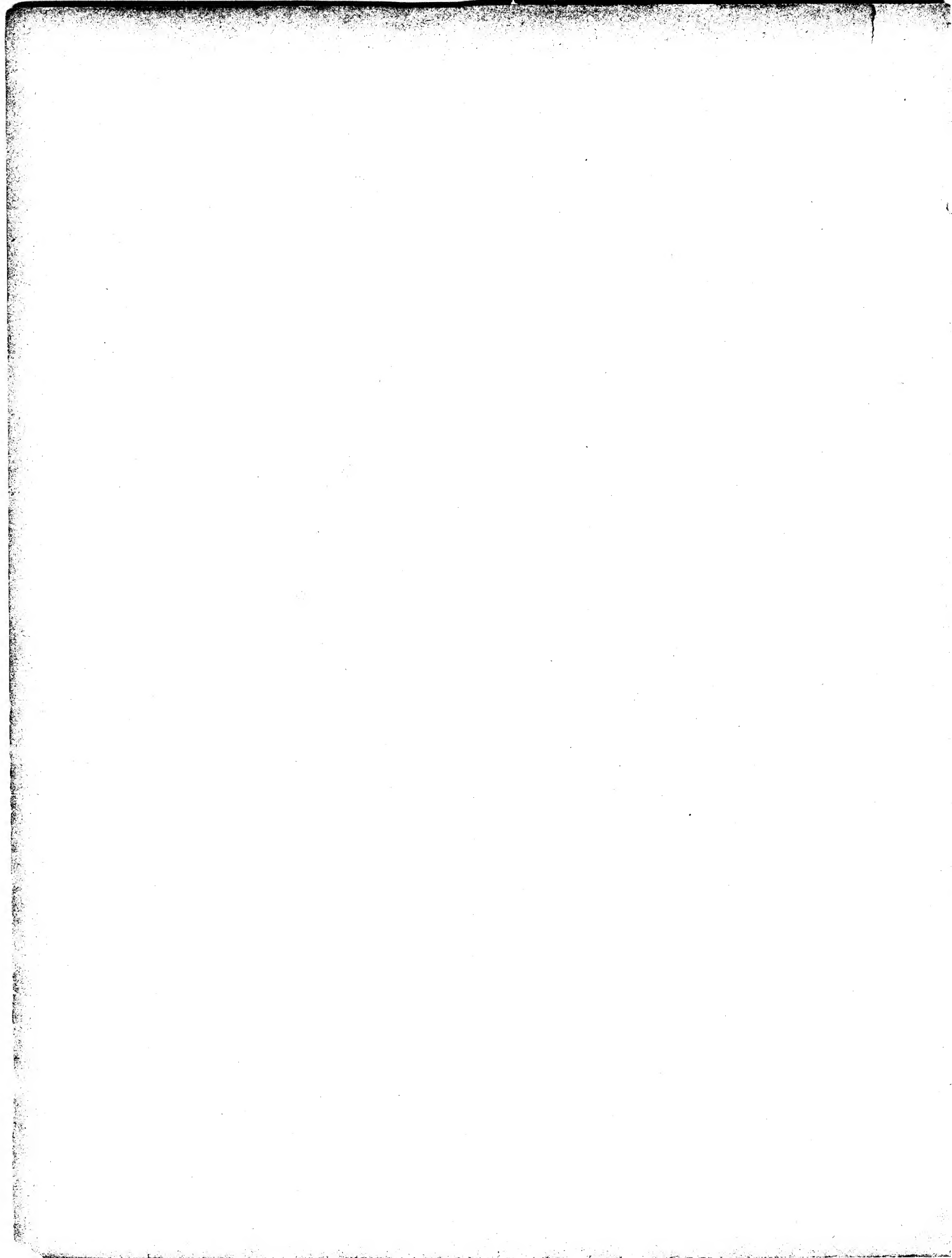


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VI.

Ein Blumenglückchen
Vom Boden hervor
War früh gesprossset
In lieblichem Flor.

Da kam ein Bienchen
Und naschte fein:
Die müssen wohl beide
Für einander sein.

A Fairbell flower
Sprung up from the ground;
And early its fragrance
It shed all around;

A bee came thither
And sipp'd from its bell;
That they for each other
Were made, we see well.

(Goethe.)

Moderato giocoso.

E. A. Mac-Dowell Op. 28.

p semplice

poco

rall.

a tempo

dolce

p

pp poco rall.

ten.

dolce

pp

Più Allegro e gio.

coso.

Tempo I.

pp

con Sord.

A musical score for the song "The Rose Tree". The score is written for a piano and voice. The piano part is in the left hand, and the voice part is in the right hand. The key signature is one sharp (F#), and the time signature is 4/4. The score consists of five measures. The first measure shows the piano introduction with a treble clef and a key signature of one sharp. The second measure shows the voice entry with a treble clef and a key signature of one sharp. The third measure shows the piano accompaniment with a bass clef and a key signature of one sharp. The fourth measure shows the voice entry with a treble clef and a key signature of one sharp. The fifth measure shows the piano accompaniment with a bass clef and a key signature of one sharp. The score includes various musical notations such as notes, rests, and clefs.

First system of musical notation. Treble and bass staves. Key signature: two sharps (F# and C#). The music begins with a piano introduction marked *ppp*. The bass line includes the instruction *senza Sord.* (without mutes). The melody features a *poco cresc.* (slightly increasing) dynamic. The system concludes with a *cresc.* (crescendo) marking and fingerings 1 and 3.

Second system of musical notation. Treble and bass staves. The melody is marked *dolciss.* (very sweet) and *ten.* (tension). The bass line includes *poco rall.* (slightly slowing down) and *ten.* (tension). The system ends with a *ten.* (tension) marking.

Third system of musical notation. Treble and bass staves. The melody includes fingerings 4, 1, 5, 8 and is marked *ten.* (tension). The bass line includes *poco rall.* (slightly slowing down), *ten.* (tension), *a tempo* (return to tempo), *dolce* (sweet), and *p* (piano). The system ends with a *p* (piano) marking.

Fourth system of musical notation. Treble and bass staves. The melody includes fingerings 8, 2, 1 and is marked *pp* (pianissimo), *mf* (mezzo-forte), *p* (piano), and *poco allargando* (slightly broadening). The bass line includes *pp* (pianissimo) and *mf* (mezzo-forte).

Fifth system of musical notation. Treble and bass staves. The melody includes fingerings 8, 2, 1, 4 and is marked *pp* (pianissimo), *ppp* (pianississimo), and *Presto.* (very fast). The bass line includes *ppp* (pianississimo) and *con Sord.* (with mutes). The system ends with a *p* (piano) marking.

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